“You speak your fire.”
—Barley

have to from heart’s

Lightfoot to Ian Lightfoot, “Onward”

PRODUCTION NOTES

Set in a suburban fantasy world, Disney and Pixar’s “Onward” introduces two teenage elf brothers who embark on an extraordinary quest to discover if there is still a little magic left out there. “The story is inspired by my own relationship with my brother and our connection with our dad who passed away when I was about a year old,” says director Dan Scanlon. “He’s always been a mystery to us. A family member sent us a tape recording of him saying just two words: ‘hello’ and ‘goodbye.’ Two words. But to my brother and me—it was magic.

“That was the jumping-off point,” continues Scanlon. “We’ve all lost someone, and if we could spend one more day with them—what an exciting opportunity that would be. We knew that if we wanted to tell that story that we’d have to set the movie in a world where you could have that incredible opportunity.”

Filmmakers decided their world needed magic. “It’s a modern suburban fantasy film—a new genre for Pixar,” laughs producer Kori Rae. Filmmakers populated their world with elves, sprites, satyrs, cyclops, centaurs, gnomes and trolls, among other creatures from mythology, folklore, fables and fantasy fiction. But the magic, it turns out, has been disappearing from the world for years—it’s nearly forgotten. “Only certain people could do it,” says Rae. “It was difficult, and you had to really practice. As technology was introduced, everyone found easier ways to do things. Magic is possible, it’s just that nobody really does it anymore.”

The story introduces Ian, an elf who lost his father before he was born. Uncertain and introverted, Ian longs to be confident and strong—and he’s sure that if he’d grown up with his father, he would be both. “He’s a little shy

and awkward," says Scanlon. "And we paired him with a wild and chaotic big brother, Barley, who is constantly causing problems for Ian. Barley wants to teach his younger brother about life, but Ian isn't exactly sure Barley knows what he's talking about."

Ian finds himself on his 16th birthday wanting more than ever to be better, bolder—more like his dad. So, when his mother presents the boys with a gift their late father left them—Ian sees an opportunity to finally do what he's always dreamed of doing: get his father's guidance. "Dad left a letter for both of them along with a mysterious spell, staff and a special gem that will give them one day with him," says Scanlon. "When Dad got sick, he wanted to find a way he could see how his sons grew up."

Dear Ian & Barley,
Long ago, the world was full of wonder. It was adventurous, exciting and best of all, there was magic. And that magic helped all in need. But it wasn't easy to master. And so the world found a simpler way to get by. Over time, magic faded away, but I hope there is a little magic left in you. And so I wrote this spell so I could see for myself who my boys grew up to be.

Only once is all we get. Grant me this rebirth till tomorrow's sun is set

Barley is immediately on board, as he's long been a fan of the history of their world and the possibility of magic. But the spell doesn't go as planned and the boys inadvertently destroy the gem before the process is complete. "They end up conjuring only their dad's legs, which are very much alive," says Scanlon. "And they have 24 hours to find another gem and try to fully conjure their dad before he vanishes forever."

The brothers summon Barley's treasured van Guinevere, and embark on a quest that promises to test their relationship. "Barley has spent his life studying how quests work, but Ian is the one capable of doing magic," says Rae. "They realize that they need each other."

Story supervisor Kelsey Mann says the story has so much to offer. "I've always liked the idea of spending one more day with somebody you've lost," he says. "Who can't relate to that? The thing that's so unique about the film is that we knew from the very beginning what we wanted to say emotionally with this story."

Rae agrees. "My sister really went above and beyond to support me and take care of me during a difficult time when I was in high school," she says. "So I could relate to Ian and Barley's relationship in that way. Really, we found that everyone had a personal connection to this story—some, like Dan, lost a

parent when they were young. Others had special relationships with a mom or a sister. I think that really helped make this story special."

"Onward" features the voices of Tom Holland as Ian Lightfoot, Chris Pratt as Barley Lightfoot, and Julia Louis-Dreyfus as their mom Laurel Lightfoot. Octavia Spencer provides the voice of the Manticore, a once-fierce warrior who has lost her fighting spirit, and Mel Rodriguez lends his voice to Officer Colt Bronco, who's won Laurel's heart, but is still working on her sons. Lena Waithe voices Officer Specter, Ali Wong provides the voice of Officer Gore, and Grey Griffin lends her voice to Dewdrop, the leader of the Pixie Dusters. Tracey Ullman was called on to bring pawn shop owner Grecklin to life, and Wilmer Valderrama voices Gaxton, an old friend of Dad who shares a story with Ian.

The all-new original film is directed by Scanlon and produced by Rae. Pete Docter is the executive producer, and Scanlon, Jason Headley and Keith Bunin penned the screenplay. "Onward" features a dynamic score from multiple-award-winning composers Mychael Danna (Oscar® winner for "Life of Pi") and Jeff Danna. And five-time GRAMMY® Award winner Brandi Carlile performs an original song, "Carried Me With You," for the end credits. Disney and Pixar's "Onward" opens in U.S. theaters on March 6, 2020.

"ONWARD" INTRODUCES DIVERSE AND FANTASTIC CHARACTERS

Original Story Features Elves, Centaurs, Satyrs, Cyclops, Unicorns, Gnomes, Sprites and the Most Impressive, Terrifying and Amazing Manticore

Director Dan Scanlon's personal inspiration for "Onward" kicked off development for what would become Pixar Animation Studios' 22nd feature film. "We started with the characters first," says Scanlon. "We wanted to tell the story of two brothers. We knew one would be shy and awkward, and we wanted to pair him with a brother with a completely opposite personality—someone who has every intention of teaching him about life but maybe doesn't really know a lot himself."

While the characters are born of fantasy, it was important to filmmakers that they all have human-like emotions and internal struggles—particularly the main characters. "We wanted to bring humanity to the whimsy," says character art director Matt Nolte. "We needed to be able to read and relate to their emotions."

Elves offered human features and expressions, but the fact that elves' appearances are otherwise quite fantastical helped set their visual contrast from humans. "Elves are interesting," says character supervisor Jeremie Talbot. "We all have an idea of what they might look like, but that is different for each of us. Just coming up with the color of their skin sent us through a

rainbow of options—pink, green, yellow, orange, purple—before we arrived at the color blue."

But, says director of photography Sharon Calahan, ASC, the color made the elf characters challenging to light. "Blue skin reacted strongly to colored light sources," she says. "We had to figure out how to finesse those characters to keep them in a pleasant shade of blue."

Filmmakers, of course, wanted the elves to feel real to moviegoers, so artists spent a lot of time contemplating illumination. According to character shading and groom lead Ana Lacaze, in true form for Pixar's detail-oriented artists, they had to determine how those elfin ears would look with light coming through them. "We decided that the look would be warm," she says. "After trying different options, it feels more natural, appealing and relatable."

Artists built sculptures of each of the species to determine exactly how the elves would fit into the world. Once they had the language determined, they were able to home in on Ian, Barley and Laurel Lightfoot. According to Talbot, they needed to design the elves to feel cohesive as a species, and ensure that the family shared traits. "We found that if we changed one character, we'd need to make adjustments to another—so Mom has a little bit of Ian and a little bit of Barley in her. Finding the right balance and how they worked together was a bit of a dance."

IAN LIGHTFOOT, a newly 16-year-old elf, yearns for the father he lost back before he was born. Ian is sweet and determined with the best of intentions, but his lack of confidence and nervous energy trip him up more often than not. Ian is convinced that if only he had his father's guidance, his life wouldn't be so complicated and messy. "Ian is the everyman," says Scanlon. "He's a little introverted like I am. He's a logical kid, practical. He understands the world he lives in and just wants to fit into that world—especially at age 16. He doesn't want to change the world. He'd rather go unnoticed."

Writer Keith Bunin, who penned the screenplay with Scanlon and Jason Headley, can relate. "I could appreciate Ian's feeling a bit like a misfit," he says. "As a kid who loved writing and movies, I was mostly living in my head. I understand how Ian and even Barley feel out of place in their world."

His father's unexpected gift on his birthday sets into motion the quest of a lifetime—but Ian's not sure if his fantasy-obsessed, mortifyingly immodest brother Barley can get them where they need to go. According to Scanlon, while Ian is the one with the ability to perform magic, it's Barley who understands how it all works. "Ian finally realizes he can perform the spell his

dad left them, but he’s not good enough to finish it. Barley tries to help, but Ian fears Barley’s help will only make things worse.”

Scanlon says magic is a big part of the story—but that there’s more to it than spells and spectacle. “Magic is a metaphor for their potential,” he says. “In order to do magic, you have to take risks. You have to believe in yourself. You have to trust yourself. You have to listen. No matter what magic spell Ian attempts, he always has to be challenged in a way that allows him to grow.”

Tom Holland provides the voice of Ian. “He’s an awkward teenager who’s trying to find himself in this incredible world that Pixar so brilliantly created,” says Holland. “I love the idea of creating new worlds with crazy characters who grow and change.”

Scanlon says Holland was able to make the character extremely likable even though Ian initially struggles with self-confidence. “Tom has an infectious charm and sincerity that makes you root for him in every character he plays,” says the director.

Filmmakers struggled at first to find the right look for Ian. Character art director Matt Nolte submitted several ideas, but Scanlon wasn’t sold. The turning point came when Nolte ran into a coworker in the halls of Pixar. “I’d never met him, but he had the charm and appeal that our Ian thus far lacked. His mannerisms were perfect. He was kind and would hide behind a laugh before he spoke, and I thought that was so cool. Later, when the art team and I were in the middle of a riffing session—just having that encounter in my head made all the difference. The weird thing is that most of the shape choices did not change; it just had a spirit it didn’t have before.”

Animators were charged with showcasing Ian’s reserved personality. “We wanted to keep him inside his own silhouette,” says Rob Duquette Thompson, animation supervisor. “Ian is less outgoing and a little afraid of the world—so his body language is tighter. His arms are close to his body; there’s a narrow stance to his legs. He’s a beanpole—and we played him very rigid in the beginning. But as he begins to loosen up, we widen his stance—he becomes more confident and comfortable taking up the space around him.”

According to Holland, Ian gets so much more from his quest alongside Barley than he ever imagined. “I think Ian learns who Ian really is,” he says. “He progresses as a young man. He can start this new chapter in his life with a bit more confidence and a bit more oomph.”

BARLEY LIGHTFOOT is a big, burly and boisterous 19-year-old elf who loves magic and immerses himself in role-playing fantasy games. He’s a free spirit who may be slightly more passionate about the past than the present—and

he’ll fight to the death, so to speak, to preserve historical landmarks. But because he’s so focused on the past, he struggles to find success in the present. Says head of story Kelsey Mann, “Barley is way more focused on leveling up his character in Quests of Yore than he is in his own life. Barley’s character may be able to slay any beast in the game, but in real life he struggles to hold down a job.”

When their late father inadvertently sends them on an epic quest together—one highlighted by mystery and magic—Barley fires up his beloved and mostly dependable van Guinevere, and never looks back. “Barley has been preparing for this moment his whole life,” says producer Kori Rae. “And he’s confident—maybe a little too confident—that he can deliver.”

Chris Pratt helps bring the big character to life in a big way. “Barley is overbearing,” Pratt admits. “And he tries a little too hard—he can be kind of a bumbling idiot but he’s got a good heart.”

According to Pratt, the key to Barley was the emotional anchor. “Dan, our director, really wanted me to focus on internalizing Barley’s story and making it as authentic as possible by grounding it in a sense of emotional reality,” says Pratt.

The actor says he can also relate to Barley’s love of fantasy. “I loved fantasy growing up,” he says. “I had a book on dwarf culture—their weapons and their societies. There were beautiful illustrations, and I was all about just drawing as a kid, so I loved to copy the drawings. I always loved the look of fantasy characters—elves, dwarves, massive ogres and wizards.”

And while Pratt’s delivery surely brought the character to life, he brought something else to Barley that stuck with film editor Catherine Apple. “It’s his laughter,” she says. “He laughs all these different ways. So much of his emotion is found in how he laughs.”

Character art director Matt Nolte had an advantage when it came to understanding the personality of Barley. “I have an older brother who owns the humor in our family,” says Nolte. “He’s the kind that steals the show when he walks into a room—very friendly and caring. And I was able to see my brother in Barley. Plus, my brother likes rock and roll a lot, just like Barley.”

Character designers gave Barley some stubble to establish from first glance that he’s the older brother—but it took a while to find the right look. “We adjusted his beard a lot,” character shading and groom lead Ana Lacaze. “It either felt too full or made him look too old or unkempt. We also gave him slightly darker and more defined freckles whereas Ian’s are a little lighter and younger looking.”

According to animation supervisor Michael Stocker, Barley's wild and crazy personality is showcased in the way he moves. "Barley just goes with the flow," says Stocker. "He lives in the moment and he's a risk-taker. Maybe it will work out or maybe it won't but Barley is going to give it a try!

"That manifested itself in big broad actions," continues Stocker. "He doesn't care what anyone thinks about him—I love that about Barley."

LAUREL LIGHTFOOT (MOM) is a hardworking, sardonic and devoted single mom who throws herself wholeheartedly into everything she does. Laurel lost her husband years ago, but her drive and determination helped her overcome the hardship and make the most of her life with her much-loved sons, Ian and Barley. "Her true gift is that she's amazing at mothering each son—and they're as different as they can be—in the way they need to be mothered," says producer Kori Rae. "She can be tough and crazy like Barley, and still be sensitive and subdued with Ian."

According to character supervisor Jeremie Talbot, Laurel's connection to her sons is reflected in her appearance. "She is built a bit like Barley and has his straight hair, but she has pink freckles like Ian's."

When the boys embark on a potentially dangerous adventure, Laurel will do anything to protect them—even if that means taking off on her own precarious journey. "She can be irreverent and tough and funny, but also sensitive and endearing," says Rae. "Julia Louis-Dreyfus totally fit the bill."

Scanlon agrees. "There is no one funnier than Julia," he says, "but she also brings a warmth and loving side to her character."

Louis-Dreyfus, mother of two sons, instantly related to Laurel. "My boys aren't teenagers anymore, but they were at one point," she says. "I loved every second of it, even when it was difficult. I feel like I have that in common with Laurel. She gets frustrated, of course, why wouldn't you? But fundamentally, the bond that she shares with these two is strong and fierce—of course I was able to draw on that."

Editor Catherine Apple also found a connection with Laurel. "I was a single mom for many years and I know what it's like raising a son without his father. So I relate to Laurel, but I also relate to Ian through my son. There's a curiosity and an emptiness when your father's not in the picture."

According to story lead Madeline Sharafian, Mom is able to watch her shy, awkward son grow up as a result of the quest. "She's always viewed Ian as someone who needed a little more protection," says Sharafian. "But she gets to witness him coming into his own—discovering he's more than he thought he was."

WILDEN LIGHTFOOT (DAD) is the late father of Barley and Ian. A smart, confident and determined man, Dad discovered a creative, albeit fantastic, way to reconnect with his sons long after his passing. An ancient staff and magical spell reveal Dad's plan that allows Ian and Barley to conjure him for 24 hours. But magic, it turns out, is far from a perfect science, and the boys are only able to bring back half of their dad, the bottom half, on first pass. That half joins them on a quest to retrieve a Phoenix Gem in an effort to fully conjure Dad before time runs out.

Says Scanlon, "We kept asking, 'How can we give these brothers a glimpse of Dad without actually meeting him right away?' That's where the idea of creating half a dad came from. It was like that message I got on tape from my dad—it's just a little taste of that person, and it makes you want more."

Filmmakers originally planned to have Dad appear in pieces. "Every time the boys found a clue, they'd get another piece of Dad—his feet, his legs," says Scanlon. "But having the boys mess up the spell leaves Ian with a sense of guilt, which aligns with his character—a kid who questions and doubts himself. And now he has these sad, voiceless pants to remind him of his failure. At the same time, this fun and awkward version of the character takes a little bit of the heaviness out of a story of wanting to meet your late father."

But figuring out how to create and animate a pair of pants was a challenge. Filmmakers decided they needed to see what a pair of human legs would really look like, so they created their own reference footage. "We put on tight green suits, khakis and shoes and danced around a mo-cap stage," says character supervisor Jeremie Talbot. "We blindfolded ourselves and tied our arms behind our backs so we would stumble around while we tried to climb onto boxes. Later, we removed our upper bodies thanks to movie magic so we could all focus on the pants."

Dad's feet also played an important role in the film. "Those foot-tap scenes were in the movie from the very beginning," says Talbot. "We put a lot of work into making Dad's shoes look good close up—they look like leather. His pants, ankles and his shoes all create appealing shapes."

The story team built into the story a makeshift upper body for Dad. "A pair of legs is kind of shocking—even in this world," says story lead Madeline Sharafian. "So Ian stuffs Dad's old Willowdale sweatshirt and give him some shades and a trucker hat. It makes things feel a little more desperate, as if 'We can't leave him like this.' Plus, it helps to keep Dad in the shots if he has an upper half."

Pulling off the look, however, called for a coordinated effort among several departments. Character tailoring lead Emron Grover says, “Dad and his upper half was the most technically complex costume we’ve ever done at Pixar. We had a number of requirements to hit when creating Dad’s upper half: it had to be funny, appealing, physically plausible, look like a person at first glance, act like a person at times, but also act like a lump of cloth.”

“It was incredibly technically challenging,” adds character modeling lead Lou Hamou-Lhadj. “The character’s top half is entirely made of clothing, so we did a lot of research—building dummies out of stuffed jackets and shaking them around while shooting photo reference. We were looking for happy accidents: natural movement that could be read as emotive. Animation needed control over performance, but a large part of that performance was to feel believably floppy and inanimate. What resulted was some new technology that allowed for a handshake between the two departments’ work, and a process that we’ve never had before.”

According to Jacob Brooks, simulation supervisor, Dad was his team’s biggest undertaking. “He has a stuffed fluffy pillow top,” says Brooks of the character. “Soft layers are always hard in simulation. In order to get Dad to overlap properly and move like a rag doll would, we spent a lot of our time dialing in physical properties to make him feel heavy and floppy. We worked with animation to make sure his funny moments were believable and physical.”

Technicians built a system that allowed animation to hit key poses for the character while still achieving the ragdoll physics. The goal, says Brooks, was to “get him to perform in a physical way that was art directed.”

And then there were the pants, which required a magical touch. According to effects supervisor Vincent Serritella, his team was charged with figuring out how that would look. “Is it just hollow inside?” Serritella asks. “What do we see if the camera’s higher than the waistline? It had to be subtle enough that you’d know there was some life there, but we didn’t want it to distract from the story.”

For director of photography Sharon Calahan, ASC, Dad dictated one specific color. “There are two primary lighting moments in the film that use purple as a callback to Dad, whose socks are purple,” she says. “Beyond that, we purposely avoided the color.”

Kyle Bornheimer lends his voice to Dad.

THE MANTICORE (COREY) is at least a thousand years old, but that’s just middle-aged for her species. Part lion, part bat and part scorpion, the Manticore was once a fearless warrior and proprietor of a dark and mysterious tavern that served as a way station for travelers embarking on

epic quests. But as modern conveniences replaced magic and any need for quests, the Manticore tapped her practical side, transforming her tavern into a family-friendly restaurant with family-friendly games and fried foods aplenty. She may not realize it, but her adventurous spirit still lurks within.

According to producer Kori Rae, Barley and Ian go to see the Manticore in order to get a map that will lead them to the Phoenix Gem—a second gem that will allow them to complete the spell to bring their dad back. “Barley knows all about the Manticore by playing the historically based fantasy game Quests of Yore,” she says. “So they’re expecting to find this amazing warrior, but instead they meet Corey, a hardworking, stressed-out restaurant owner.”

Octavia Spencer was called on to help bring the Manticore to life. “Octavia can do it all,” says Rae. “We’re especially excited about the depth as well as humor that she brings to her character.”

According to Spencer, the Manticore has moved on from her life as a warrior—but she doesn’t realize its impact. Says Spencer, “She’s not as brave as she used to be. It takes this quest for her to find her way back to her inner warrior.”

Character tailoring lead Emron Grover says Corey’s uniform helped define the character when she’s introduced. “Her opening costume was designed to help convey her character as bridled and suppressed,” he says. “It was tight, tucked in and all buttoned up.”

Animation supervisor Michael Stocker says animators leaned into Corey’s restrictive uniform when animating the character prior to her warrior reveal. “She’s wearing high heels,” says Stocker. “So she takes these little steps and stumbles in them. When she explodes out of those shoes, it’s completely different.”

The simulation team had their hands full with the Manticore when her buttoned-up costume becomes decidedly unbuttoned. Her uniform had to look tight but feel like cloth. And the condition of the clothing changes several times, including a scene in which she rips off her own sleeves—a complicated scene for the simulation team. According to simulation supervisor Jacob Brooks, the Manticore’s hair also proved challenging. “Her transformation features an explosion of hair, which goes from a tight bun to a giant hairdo.”

A tool called Pelé was used to tackle the character’s hair throughout the transformation and beyond, including scenes when she squeezes into a tiny car and later takes flight.

With a massive head of hair, giant wings and a scorpion tail, the Manticore gave animators a lot to work with—which proved a curse and a blessing.

“She’s huge,” says directing animator Jessica Torres. “She has digitigrade legs, which means she stands on her toes, similar to the back legs of any four-legged—quadruped—animal. There was a lot of work put into finding poses that showed off her wings and tail, without distracting from the performance and emotion.”

For the lighting team, the character represented opportunity. “She’s such a great character,” says Charu Clark, lighting lead. “She goes from being tame and civilized to being wild and fierce, and in both cases, she has a lot of really great details that we play up in lighting. Whether it’s her hair, her spectacular tattoos or the flair she wears in the tavern, we weigh how much attention we want to bring to those details to support the story at that point in time. And her wings look beautiful when they’re backlit.”

Once fully revealed, the Manticore teams up with Laurel Lightfoot to find the boys and warn them of the danger that awaits them. This quest within a quest shows both women what they’re truly made of. “The two of them together are hilarious,” says Spencer. “But deep down, Corey is a warrior who is finding her strength again. And I think that’s indicative of a lot of people. Sometimes we get lost or complacent, and we need some kind of quest to come along to reignite the passion in our lives.”

OFFICER COLT BRONCO follows the rules and sincerely expects those around him to respect authority like he does. Half horse and half man, Colt is strong and commanding but unaware of the destruction he typically leaves in his full-bodied wake. As Laurel Lightfoot’s main squeeze, he treasures his relationship with her, and earnestly wants to connect with her sons, Ian and Barley. “Colt is a cop, but he has a soft underbelly,” says producer Kori Rae. “He’s a stand-up guy.”

But teenagers that they are, the boys aren’t exactly jumping at the opportunity to bond with him. “Just having an adult man in their house on a regular basis isn’t something they’ve ever experienced,” says director Dan Scanlon.

Mel Rodriguez was cast to voice Colt Bronco. “We knew we needed someone who could give Colt a militaristic bravado but be super sweet on the inside,” says Rae. “Mel can say stern things, but the sweetness comes through in his vocal quality.”

Directing animator Jessica Torres brought her background with horses to the table. Torres, who was tasked with animating Angus for “Brave,” took riding lessons to garner experience and later bought her own horse. “Having that background with horses was helpful in terms of getting Colt’s rig set up with the characters team,” she says. “We wanted his physicality to feel more like a draft horse versus an Arabian horse. Colt is more heavy-footed.”

As a centaur, the character sports two backs, two chests and two bellies—which proved to be a unique challenge. Plus, says Torres, Colt has arms and hands—which turned out to be unnecessary when the four-legged character takes off in a run. So, animators decided to approach the character almost as if a rider were on a horse. “His hands appear as if they’re holding reins when he runs,” says Torres.

OFFICER SPECTER is a stern, no-nonsense police officer. This cyclops has a keen eye for trouble, which helps her excel at her job. “She’s all business,” says directing animator Allison Rutland. “Her movements are controlled—very minimal with a sense of power.”

Beneath Specter’s steely exterior, however, is a more tender side that Specter only reveals in extraordinary circumstances. Lena Waithe voices Officer Specter.

OFFICER GORE is a short and sloppy satyr who’s pretty sure she’s the smartest one in the room. She’s more about opinions than facts, and is unfortunately full of the former. Says Rutland, “Officer Gore has a little more swagger—she doesn’t think before she speaks, so her movements are big and broad.”

Ali Wong lends her voice to Officer Gore.

GRECKLIN runs a pawn shop in New Mushroomton where all kinds of characters come in to shop for hidden treasures. Like any business owner, Grecklin wants to maximize profits—but her approach to increasing sales isn’t always appreciated. “We really wanted to play with her creepiness,” says animation supervisor Michael Stocker. “She has big lizard feet, and we get her lizard tongue into the performance.

Tracey Ullman voices Grecklin. “Tracey gave a great read,” says Stocker. “She threw in some weird growls and gurgles, which is really fun.”

GAXTON is an old college pal of Ian and Barley’s late father. When he shares with Ian just how cool Dad was—right down to his bright purple socks—Ian not only longs for his dad, he wishes he were just like him. Wilmer Valderrama voices Gaxton.

DEWDROP is the fierce leader of the motorcycle club, the Pixie Dusters. She’s tough and not afraid to confront anyone who looks at her the wrong

way. The open road is Dewdrop's destination of choice—unless she needs to stop at the nearest convenience store to pick up snacks for herself and her cohorts. "The sprites are tiny, but they have an enormous presence," says directing animator Allison Rutland.

According to character art director Matt Nolte, the sprites were initially smaller. "Something didn't feel right to [director] Dan [Scanlon]," says Nolte. "They were tough and drove motorcycles, but their body type was slight. So they got a little bigger—bigger for a sprite, anyway—and they fit the story so much better. We came up with our own version of sprites."

The Pixie Dusters don fierce leather jackets in the film. Graphics art director Paul Conrad and his team were behind the unique designs.

Grey Griffin lends her voice to Dewdrop.

BLAZEY is the Lightfoots' pet dragon. Friendly and more than a little hyperactive, she
can wreak havoc with just a wag of her tail or a spark of her fire breath. "The original fire-breathing dragons among the knights evolved into domesticated house pets," says character supervisor Jeremie Talbot. "Blazey is almost like a snake with legs and wings. She has a giant tongue and pants like a dog."

UNICORNS aren't the graceful and majestic creatures they once were. The dumpster-diving vermin of New Mushroomton are often seen eating garbage and hissing at anyone who poses a threat to their stinky stash. "They're like the raccoon equivalent," says character modeling lead Lou Hamou-Lhadj. "We loved playing against expectation of what a modern unicorn might be—particularly after they're introduced in the prologue as beautiful and majestic."

CROWDS CHARACTERS were essential to defining the community Ian and Barley live in. "Los Angeles was a key inspiration," says Becky Neiman-Cobb, associate producer for the film. "We were designing a modern-day metropolitan city, so in working out the design of the population, we wanted to be sure we were incorporating the kind of diversity that exists in cities like LA. We wanted audiences to be able to see themselves in the world we created."

Artists incorporated variation within each of the species, including characters with disabilities and even a seeing-eye dragon. "We wanted to find ways to thoughtfully represent people with disabilities," says Neiman-Cobb. "We met with experts to be sure we were being respectful.

“In addition to character design, we also designed the sets with this in mind,” continues Neiman-Cobb. “For instance, we made sure that there were ramps at the entrance to the high school and accessible parking spaces at retail locations.”

Supervising technical director Sanjay Bakshi worked with the character supervisor Jeremie Talbot to try a new approach at building the characters that populate “Onward.” “On past films we added controls to move facial features around to get variety,” says Bakshi. “We could resize and reposition the eyes, mouth, etcetera. But for this film we had lots of fantasy species to build and we wanted them to be specific. We had artists design and model each character individually so each one could look great. For the first time we had a modeling lead as well as a rigging lead who served as an advocate for giving each character a very specific design.”

BUILDING THE FANTASY
Filmmakers Blend Fantastic and Familiar to Create A New World

Pixar Animation Studios has taken moviegoers under the sea, into space, back in time and into the toy box. But “Onward” marks the first time Pixar has explored a world that features all the conveniences of suburbia—except with vermin unicorns roaming the streets.

Says director Dan Scanlon, “Usually fantasy films take place long ago in a very noble time in a very beautiful land. There was something unique about seeing these characters in a world that’s familiar to us. It’s fun to imagine them riding skateboards, taking the bus, watching TV or playing video games. It’s something we haven’t seen before—it’s such a juxtaposition watching an elf have to take his kid to soccer practice.”

According to production designer Noah Klocek, filmmakers spent a lot of time defining what a modern fantasy setting might look like. “While it’s a fantasy movie, it’s not about being a fantasy movie,” he says. “It’s a story of these two brothers and the journey they go on,” he says. “Where we landed is that it’s the fantastic and the familiar—it’s the balance of those things.”

“It’s a world that is initially recognizable,” adds sets art director Huy Nguyen. “There’s tract-style housing, freeways, strip malls. But then we make subtle adjustments here and there that get the fantasy element in there.”

LIGHTS

Director of photography Sharon Calahan, ASC, kicked off her efforts by embracing the story’s core. “It’s a very personal story for Dan [Scanlon],” she says. “There’s a lot of emotion that we needed to convey, but I also felt from the beginning that Dan wanted to have fun with this too.”

Calahan gleaned inspiration from graphic novels and their film adaptations, as well as traditional fantasy artwork and films. Color played a key role in her approach. “We used a limited palette for the sets, characters and props that included a range of values and saturation levels within red, green, blue, orange, yellow and variations on those colors. And we purposely avoided purple except for moments that included Dad’s socks or lighting moments in the film that emotionally call back to Dad. We also used saturated light color often to create unique locations and to introduce more fantasy and magic into the scenes.”

With an array of fantasy figures populating the world, many of the sets were designed to provide balance with a more familiar feel. “If you see these sets in plain, ordinary light, they’ll look familiar to our world,” says Calahan. “But if you light them the right way, they can transcend ordinary to feel magical.”

CAMERA

For “Onward,” filmmakers wanted to spend as much time as possible developing the story. As a result, downstream departments worked closely with the story team to align efforts. “In some cases, we would help storyboard artists view and explore the 3D environments so they could get oriented in the space where a given scene would take place,” says director of photography Adam Habib. “As story artists experiment with different narrative ideas, the camera, sets and art teams collaborate with them to ensure the CG visuals are supporting the story.”

Habib’s team also employed virtual reality to help them capture the right shots, as well as dialing in the scale relationships. “We used VR as a production tool,” says Habib. “We could experience the world just like our characters—for example what it was like for Ian to walk over a bottomless pit—and at the same time we could bring in our camera and lenses to frame shots as the audience would experience them.”

Habib and other filmmakers explored sets such as the Manticore’s Tavern, the Lightfoot home and Trust Bridge via VR—asking themselves not only whether the environments worked for the shots in the story, but also as believable locations, and they made world-building adjustments in response to those VR scouts.

THE FAMILIAR AND THE FANTASTIC

The world of “Onward” was inspired in part by the Los Angeles region; filmmakers ultimately decided to locate their fantasy suburb in a fictional location similar to the area. “It’s like Los Feliz of maybe 20 years ago,” says

production designer Noah Klocek. “We also looked at Frogtown near L.A. and suburbs of Sacramento, too.”

According to Klocek, they set a target ratio with regard to the familiar and fantastic elements. “It’s almost frame by frame,” he says. “The ratio we came up with is 70/30—70 percent familiar and 30 percent fantasy. It doesn’t work in every situation, and we discovered early on that sometimes the characters would tip that scale.”

Indeed, a world populated by elves, gnomes, trolls and the like might feel more fantastic. “The characters easily met that 30-percent-fantasy threshold,” says Klocek. “So almost everything else had to be familiar. But if there were no characters in a shot, we felt we could introduce something like a mushroom-shaped house.”

They balanced the unusual shape with familiar suburban details like California ranch-style siding, awnings, lawns, mailboxes and telephone poles. “The only thing that screams fantasy is the giant mushroom,” says Klocek. “The idea is that a developer planted them 15 years ago and built houses into them.”

The décor inside the homes is also mostly familiar—with some notable exceptions. The shape of the interior had to match the exterior, so artists studied cob houses—organic structures using ancient building techniques—that had similar shapes to those in New Mushroomton. Details within the home embraced the fantasy backdrop too. For example, the backsplash and door handles in the Lightfoot home have an elf design.

Says sets supervisor Amy L. Allen, “Our production designer and art team were great in setting up a design language that really focused on large shapes and smaller details with less mid-level detail.”

SWEET HOME

Sets art director Huy Nguyen says the look of the Lightfoot home helps tell their story. “Mom is basically taking care of everything—and there are two teenagers in her house, so nothing is really organized,” he says. “The sink is full of dishes, and cereal boxes are out—we know instantly it’s a busy household.”

The kitchen table is dedicated to Barley’s prized fantasy game, Quests of Yore—which artists developed and designed to be a real functioning game.

Ian’s room was designed to look like a typical teenager’s room. According to set dressing lead Kristen Beech-Needham, the props placed in his room were carefully considered to help define his character. "We took familiar objects and figured out ways to bring them into the ‘Onward’ world,” she says.

“There’s an astronaut toy and spaceship that were given a medieval twist and a dragon skeleton puzzle, as well as lots of music-related props, like an ocarina, fantasy instrument case and posters from different bands.”

VAN-TASTIC

Perhaps one of the most prevalent sets is the one on wheels, Barley’s van Guinevere is more than just a van—she’s his mighty steed! Built from the ground up by Barley himself, the groovy purple van is a bit run-down, but spectacularly decked out with crescent-moon windows and a mural. So, of course, Barley calls on Guinevere to shepherd them on their epic quest. “He built her without a manual or really any automotive knowledge,” says director Dan Scanlon. “And the end result reflects that.”

The van features faux wood paneling, posters and stickers. “There are a lot of rugs on the floor and medieval-fantasy-inspired graphics,” says sets supervisor Amy L. Allen.

According to director of photography Sharon Calahan, ASC, Guinevere contributed to the lighting effort too. “In addition to her exterior lights, inside she has these little Christmas lights and sconces along with the overhead light,” says Calahan. “Guinevere is a funky beast in that Barley kind of cobbled her together from spare parts, and the gauges don't all work. Some of the lights sometimes come on, some of them don’t. What started as a continuity mistake on our part became part of her fluky behavior. The headlights flicker sometimes and she’s just barely held together with duct tape.”

Director of photography Adam Habib knew that Guinevere would present challenges in terms of fitting all the action inside it. “A decent portion of the movie takes place in the van,” he says. “While we might cheat parts of the van out of the way, we strove to keep the camera angles believable and true to what would be possible with a real van and a real cinema camera.”

Habib’s team also wanted the vehicle shots to feel thrilling and authentic to the high-speed action in the van. So they used live-action cameras in an effort to capture the shake and movements of a camera.

Filmmakers turned to other resources, too, to get a better understanding of what was possible. “We looked at a few traveling movies to check out pacing and camera angles,” says film editor Catherine Apple. “We wanted to capture the emotion of these two characters without relying solely on close-ups.”

MANTICORE’S TAVERN

“The first step in a lot of quests, we learned, is to go to some terrifying tavern outside of town to get a map or weapon or a critical piece of information from a shadowy figure,” says director Dan Scanlon. “Barley being a historian and a fan of quests knows that the one person they need to see is the Manticore.”

Filmmakers did a lot of research into the fantasy realm to determine what the tavern might’ve looked like—then they turned it all upside down. “When the boys arrive at the tavern, they realize that it has changed over the years because the world’s changed over the years,” says Scanlon. “It’s become this family-friendly restaurant. When the magic went away and the adventure went away, so did her core audience. The Manticore ultimately commercialized her own legend.”

“Barley takes Ian to the back entrance, where it’s all fantasy,” adds production designer Noah Klocek. “We want the viewer to think, ‘Barley’s right—there is a real fantasy world out there.’ We looked at a lot of European, countryside inns, and medieval architecture for inspiration. But then we pull that rug right out.”

The restaurant’s ancient décor has mostly been replaced—thought there are some hints of what it used to be. “It’s become plastic and generic,” says sets supervisor Amy L. Allen. “The edges have been dulled.”

The restaurant is brought to life in part due to the graphics. Paul Conrad, graphics art director, and his team were responsible for decking the walls with banners, signage and ancient artifacts. “The Manticore has memorabilia from all of her adventures,” says Conrad. “There are weapons, maps and even a sports jersey on the walls.”

Conrad’s team created cartoon imagery of the Manticore, as well as the graphics found in the fun zone where there are arcade games. Most important—as far as Ian and Barley are concerned—is the children’s menu-slash-map that ultimately serves as their guide on their quest.

FUELING THE QUEST

Graphics also helped bring to life the sprite-filled convenience store, beginning before Ian and a miniature Barley even walk inside. “There are ads and neon signs for soda,” says Conrad. “And it’s a filled with snacks and energy drinks. We even designed a lotto ticket.”

According to Allen, filmmakers wanted to fold fantasy elements into even the most familiar sets like the convenience store. “We made the exterior really moody—the fog is rolling in,” says Allen. “The pavement is wet and there are a lot of really pushed silhouettes in the background. There are other fantasy elements within the architecture, too.”

Once they get inside, however, the sprites fulfill the fantasy quotient as they frolic in the aisles and fountain drinks.

TRUST BRIDGE

Among the locations the brothers encounter on their quest is an old drawbridge, which marks a pivotal point in their journey. “This scene is really the moment when we move from the familiar into the full fantasy world,” says Klocek.

Adds volumetric clouds supervisor Matthew Webb, “The world is suddenly a bit wilder so the clouds are now larger and more epic to support that emotion.”

Artists placed the rising sun and soft clouds in the sky on one side of an expansive, bottomless pit. Imposing mountains and dark clouds can be seen on the other side. The pit, says Klocek, is “big and foreboding.”

Ian is charged with pulling off his biggest spell yet to cross the massive crevasse with nothing but his own faith beneath his feet. “It comes at a crucial point in the film,” says producer Kori Rae. “Ian is put to the test—not only to face his fears, summon courage he’s not sure he has and step out over a bottomless pit, but to trust his brother like never before. It’s a terrifying scene to watch—especially if you’re afraid of heights and, honestly, even if you’re not.”

According to animation supervisor Rob Duquette Thompson, animators figured out the rules for the bridge in order to be able to dial the performances up or down as needed. “We wanted to show Ian feeling scared, but at the same time, bravely moving forward,” he says.

In order for filmmakers to capture the complex emotion, they decided to take the leap themselves—virtually. Utilizing the complete set, they donned VR headsets and took tentative steps off a much smaller ledge over the virtual chasm. “You can see a bottomless pit,” says animation supervisor Michael Stocker. “It definitely gives you a moment of real fear. It was a very strange feeling.”

They gathered reference footage to capture both expressions and body language. “There were a couple people who were just terrified,” says Thompson.

Effects supervisor Vincent Serritella and the effects team were responsible for adding the magic to the sequence. But they found that—at least in this case—less was more. “Our early tests were much bigger,” says Serritella. “There was a big reaction in the steps that Ian took. We had to restrain

ourselves and pull it back. By making the magical platform smaller, the idea of this bottomless pit got way more intense."

And it's that intensity that marks a turning point in the story. Says Jason Headley, who wrote the screenplay with Scanlon and Keith Bunin, "It marks the first time Ian sees what he can do. It's also the first time that he realizes that Barley may be right, which changes the dynamic of their quest moving forward."

SPELLBOUND
Story Team, Artists and Technicians Come Together to Make Magic

Filmmakers endeavored to introduce Ian and Barley Lightfoot to their late father. But how? "The whole fantasy-magic part of the movie came out of that story need," says director Dan Scanlon. "The whole world is filled with creatures that used to be magical but have lost some of their potential."

Filmmakers saw magic as a metaphor for one's potential, and according to Keith Bunin, who wrote the screenplay with Scanlon and Jason Headley, it's also about recognizing what everyone has to offer. "What is the thing that only you can bring to the world?" says Bunin. "I think the most important thing from the beginning was the ability to see the magic in yourself and the magic in other people. That requires enormous generosity and the ability to create a space to allow those around you to be the best version of themselves."

In "Onward," the magic is essential to Ian and Barley completing their quest and meeting their father, plus an important benefit. "Ian is the only one who has the ability to do the magic, whether he likes it or not," says Scanlon. "And Barley is the one with the knowledge, so Ian is forced to listen to him for the first time."

Adds animation supervisor Michael Stocker, "Barley assumes the role of coach. He knows a lot about magic, so Barley's trying to give the right information to Ian at the right time."

SPELLING IT ALL OUT
"Only once is all we get," Dad's spell begins. "Grant me this rebirth till tomorrow's sun is set. One day to walk the earth."

Filmmakers gradually developed a set of informal rules to guide their spell-making process. "We wanted the spells to be something you could do with technology now—like creating fire or light," says Scanlon. "And we had to make sure that whatever it took to do the magic was challenging, risky and hard enough that you'd think twice before doing it."

With magic playing such a significant role in the film, filmmakers had to actually write the spells—in a way that made them sound ancient, believable and fun. “Almost every spell in the movie has to do with Ian’s growth of his character in that moment,” says Headley.

The writers went through several derivations of the spells to find the right note, ultimately turning to in-house fantasy aficionados to keep them in check. “They really pushed us to make sure the spell language was cool and aspirational,” says Scanlon. “We’d written a lot of silly spells, so we finally said, ‘Have at it,’ and they created their own language. When we heard Tom Holland saying it, it did sound cool.”

MAKING MAGIC

According to animation supervisor Michael Stocker, the key to bringing the spells to life happened early in the production. “We did a lot of early testing,” he says. “We’d videotape ourselves with a staff and ask a lot of questions. ‘Is Ian awkward at the beginning and what does that look like?’ Ian doesn’t know what he’s doing and the staff has power that he can’t control. He hasn’t quite figured it out. I’m teaching my daughter to drive, and it feels exactly the same. Over time, she’s starting to get more relaxed. And that’s how it works with Ian too.”

Animators showcased Ian’s increasing confidence with magic in the way he stands, the speed of his movements and in his posture. “The staff, which is almost impossible for him to handle in the beginning, becomes an extension of the character,” says Stocker. “In the end, he’s spinning the staff like he’s done spells a million times and he’s an expert. There’s a little flair to it.”

Animation supervisor Rob Duquette Thompson says the magic in the film is a combination of chaos and order. “There’s chaos when it’s going wrong, and order when it’s going right,” he says. “Barley likes to remind Ian to focus, which is true for us all. You have to let the washing machine of stuff spinning around you go or you’ll mess up your spell.”

Thompson says the honesty spell when the boys appear as Officer Colt Bronco was tricky. “They can’t tell a lie,” says Thompson. “As long as they’re telling the truth, they look like Colt from the point of view of the two cops questioning them. But the audience needs to see through the spell, so from the other side we can see the boys.”

The animation team worked hand in hand with the effects team to pull off the scenes with magic. According to effects supervisor Vincent Serritella, effects like the magic in “Onward” tend to be tricky. “It’s an abstract concept,” he says. “We had to personify something that is supposed to be invisible.”

Serritella says the team had to first determine what kind of magic they were creating—was it chaotic or whimsical, elegant or beautiful? With input from the production designer, story team, lighting and animation, among other teams, Serritella—who has a background in painting and fine art—endeavored to articulate to the effects team the desired look. “They all wanted the effect to really complement the performances as if it were a supporting actor,” says Serritella. “And there had to be an arc to the magic as Ian goes from apprentice to wizard over the course of the movie.”

The complexity of the magic grows as Ian’s understanding of it does. In fact, the spells are broken into levels, which helped the effects team determine how elaborate to make the magic. They used color to delineate certain aspects. “Dad was always represented by violet,” says Serritella. “And if a spell went wrong, we tended to shift the color to make it very clear.”

HITTING THE RIGHT NOTE
Brothers Mychael Danna and Jeff Danna Called on to Create Magical Score; Singer Brandi Carlile Performs End-Credit Song

Disney and Pixar’s “Onward” features a dynamic score from brothers and composers Mychael Danna and Jeff Danna, and Brandi Carlile performs an original end-credit song entitled “Carried Me With You.” The original motion picture soundtrack will be available digitally from Walt Disney Records on Feb. 28, 2020.

When Mychael Danna and Jeff Danna ventured to Pixar Animation Studios to learn about a new project from director Dan Scanlon, they had no idea what to expect—and what they heard astonished them. “It’s weirdly and uncannily personal for us,” says Mychael Danna. “As soon as Dan started talking about it, the hairs went up on the back of my neck. The whole story: father is an accountant and dies when the brothers are young, and how the relationship of the brothers is affected. In our case we were 19 and 13. It was a rather breathtaking. I was kind of shaken by the pitch.”

Scanlon’s pitch about a pair of brothers who endeavor to spend one magical day with their late father was very relatable to the Dannas. “It was a bit like therapy that we weren’t expecting to have in the middle of a meeting,” says Mychael Danna.

Adds Jeff Danna, “I wonder if Dan liked the idea that there were two brothers across the table from him. I wonder if he saw the parallel there.”

“As a composer,” says Mychael Danna, “you have to understand and relate to the emotion of the characters. You have to empathize with them and go to your own experiences. Sometimes that can take some effort, but in this case,

there was no problem accessing all the personal emotion we have about this story."

To elevate the fantasy aspect of the film, the composers turned to folk and early music instruments, including folk guitars and the plucked-string psaltery. "At one point we uncorked a crumhorn," says Jeff Danna. "We like to take those things that are a bit unconventional—off the beaten track—then mix them with a big symphony orchestra. It really worked for this film."

The composers embraced the idea of the big quest, creating an aspirational quest theme for the film. "But we also needed the flip side of the coin—the dark, quagmire theme where they get stuck on their journey," says Mychael Danna. "For the dark quest themes, we have low growly woodwinds. Conversely, Ian's theme is much more positive and energetic, which develops through the whole arc of the movie as he finds his confidence and strength."

The Dannas were also responsible for the music Barley plays in his van, Guinevere. "That's something that we really had fun with," says Mychael Danna. "It has elements of early-'90s indie stuff with aspects of '70s progressive rock—drums, guitars, synths and a choir. These are elements that go with the whole fantasy-in-suburbia idea. It's all that kind of gung-ho rock 'n' roll for somebody who really lived in that world."

According to Jeff Danna, the source music they wrote for Barley's van led to the quest theme—but it became much bigger. Says Danna, "One of the key story points in this movie starts the moment when the brothers get in the van and Barley says, 'We're going on a quest!' We thought it would be fun if that rock music we hear in the van planted the seed of a large symphonic quest theme that plays later with the full orchestra."

Magic is a key component of the story, so the composers had to design music to complement the spells and effects. "Musically, the magic is big and out of control—trumpets flying around," says Jeff Danna. "But at the heart of it, there are four notes. Even in the first scene when the magic is out of control—this whirling cyclone of a cue—there are these four notes that hang through it.

"That's the thing you can just barely put your finger on," Danna continues. "As the film progresses, we present that more and more clearly. Amongst all of the craziness, these four notes tell the story of the magic."

The score was recorded with a 92-piece orchestra, conducted by Nicholas Dodd.

Collectively, they delivered a score that embraces the excitement and emotion of the film. "That's the role of the music," says Mychael Danna. "We

help guide you on this journey, emotionally and narratively, without being manipulative, without leading, but getting your emotions sensitized to receive the story. This is a story everyone can relate to in some way: every family has had their own losses. The accomplishment of this film is that this universal story of loss and love is presented in an absolutely unexpected and original way. And to us, that is the power of 'Onward.'"

END-CREDIT SONG

Filmmakers called on five-time GRAMMY® winner Brandi Carlile to perform an emotionally poignant song, "Carried Me With You," for the end credits. The song is written and produced by Brandi Carlile, Phil Hanseroth and Tim Hanseroth.

According to Tom MacDougall, executive music producer, filmmakers were drawn to the artist's emotional range. "Brandi has a soulful and timeless voice that we wanted to cap the emotional conclusion of the film," says MacDougall. "But she also brings joy and energy to her performance, leaving everyone who hears the song feeling a genuine sense of happiness. We couldn't ask for more."

"'Carried Me With You' is a song about not taking love for granted—accepting love even when you don't feel like you deserve it," says Carlile. "It's absolutely wonderful to be a part of a Pixar film! I can't wait for my little girls to see it! It'll no doubt have all the wonder, imagination and creative life lessons our family has come to love about Pixar films."

DIGITAL SOUNDTRACK TRACK LIST

<u>Original Song</u>

1. Carried Me with You - Performed by Brandi Carlile

<u>Score</u>

2. Quests of Yore – Mychael Danna and Jeff Danna
3. The World Was Full of Wonder - Mychael Danna and Jeff Danna
4. A Little Magic - Mychael Danna and Jeff Danna
5. Bad Dragon - Mychael Danna and Jeff Danna
6. New Ian - Mychael Danna and Jeff Danna
7. My Mighty Steed - Mychael Danna and Jeff Danna
8. My Birthday Is Cancelled - Mychael Danna and Jeff Danna
9. Wish I Could Spend the Day with You - Mychael Danna and Jeff Danna
10. The Visitation Spell - Mychael Danna and Jeff Danna
11. The Spell - Mychael Danna and Jeff Danna
12. The Spell Only Lasts One Day - Mychael Danna and Jeff Danna
13. Find Another Phoenix Gem - Mychael Danna and Jeff Danna
14. Going on a Quest - Mychael Danna and Jeff Danna
15. Laurel in Pursuit - Mychael Danna and Jeff Danna

16. The Manticore's Tavern - Mychael Danna and Jeff Danna
17. Tavern Remodeling - Mychael Danna and Jeff Danna
18. The Map to Raven's Point - Mychael Danna and Jeff Danna
19. Two Teenage Elves - Mychael Danna and Jeff Danna
20. Magnora Gantuan! - Mychael Danna and Jeff Danna
21. Baby Legs - Mychael Danna and Jeff Danna
22. Pixie Dusters - Mychael Danna and Jeff Danna
23. The Guardian Curse - Mychael Danna and Jeff Danna
24. Driving Test - Mychael Danna and Jeff Danna
25. Dance Fight - Mychael Danna and Jeff Danna
26. Path of Peril - Mychael Danna and Jeff Danna
27. Pawn Shop - Mychael Danna and Jeff Danna
28. Tracking Guinevere - Mychael Danna and Jeff Danna
29. Bottomless Pit - Mychael Danna and Jeff Danna
30. The Trust Bridge - Mychael Danna and Jeff Danna
31. Follow Your Gut - Mychael Danna and Jeff Danna
32. Running from the Cops - Mychael Danna and Jeff Danna
33. Sacrifice - Mychael Danna and Jeff Danna
34. Just a Beat-Up Old Van - Mychael Danna and Jeff Danna
35. The Cave - Mychael Danna and Jeff Danna
36. Accelior! - Mychael Danna and Jeff Danna
37. Boom Bastia! - Mychael Danna and Jeff Danna
38. Barley's Last Memory of Dad - Mychael Danna and Jeff Danna
39. Led Us to Our Victory! - Mychael Danna and Jeff Danna
40. The Truth Comes Out - Mychael Danna and Jeff Danna
41. Share My Life with Him - Mychael Danna and Jeff Danna
42. Battling the Dragon - Mychael Danna and Jeff Danna
43. Voltar Thunderseer! - Mychael Danna and Jeff Danna
44. Dad - Mychael Danna and Jeff Danna
45. Magic Returns - Mychael Danna and Jeff Danna

ABOUT THE VOICE CAST

TOM HOLLAND (voice of Ian Lightfoot) gained worldwide recognition for his portrayal of Peter Parker/Spider-Man in four recent installments of the Marvel Cinematic Universe: “Captain America: Civil War” (2016); “Spider-Man: Homecoming” (2017); “Avengers: Infinity War” (2018); and “Avengers: Endgame” (2019)—the last of which smashed box-office numbers and stands as the highest-grossing film of all time, worldwide. Holland reprised his role in Sony and Marvel’s Spider-Man sequel, “Spider-Man: Far from Home,” which premiered on July 2, 2019, and grossed over $850 million worldwide and is the biggest Spider-Man film thus far.

Holland lends his voice in the action-adventure animated film, “Spies in Disguise,” opposite Will Smith and Ben Mendelsohn, among others. The feature centers on the world’s best spy who, after being accidentally transformed into a pigeon, must rely on his nerdy tech officer to save the world.

Holland stars in Netflix’s “The Devil All the Time,” an adaptation of Donald Ray Pollock’s 2011 novel of the same name. The midwestern gothic also stars Robert Pattinson and Mia Wasikowska.

Upcoming films include “Cherry” for directors Joe and Anthony Russo. Based on The New York Times best-selling novel of the same name, the true story follows an Army medic suffering from post-traumatic stress disorder who, after an addiction to drugs puts him in debt, becomes a serial bank robber.

Holland was cast in the lead role in “Chaos Walking” for director Doug Liman, opposite Daisy Ridley, Mads Mikkelsen, David Oyelowo and Demián Bichir. The film tells the story of a boy living in a dystopian world where there are no women and all living creatures can hear each other’s thoughts in a stream of images, words and sounds called Noise.

Previously, Holland appeared in Alfonso Gomez-Rejon’s period drama “The Current War,” alongside Benedict Cumberbatch and Michael Shannon, which follows the race between electricity titans Thomas Edison and George Westinghouse to determine whose electrical system would power the modern world. The film had its world premiere at the 2017 Toronto International Film Festival and was released in October 2019.

Holland lends his voice to “Dolittle,” starring Robert Downey Jr. and Antonio Banderas, and an ensemble voice cast including Emma Thompson, Ralph Fiennes and Selena Gomez. The film is based on the 1920s children’s books by Hugh Lofting.

In January 2013, Holland made his screen debut opposite Ewan McGregor and Naomi Watts in Juan Antonio Bayona’s “The Impossible,” for which he was named breakthrough performance actor by the National Board of Review. The film tells the story of a tourist family in Thailand caught in the destruction and chaotic aftermath of the 2004 Indian Ocean tsunami. Holland also received the Spotlight Award from the Hollywood Film Awards and was nominated for the best young actor/actress BFCA Critics’ Choice Award.

Holland’s film credits also include James Gray’s “The Lost City of Z” with Charlie Hunnam, Robert Pattinson and Sienna Miller; Ron Howard’s “In the Heart of the Sea”; Kevin Macdonald’s “How I Live Now” opposite Saoirse Ronan; Steven Knight’s “Locke” with Tom Hardy; and Rob Connolly’s “Edge of Winter” opposite Joel Kinnaman.

On the small screen, Holland appeared in the six-part miniseries “Wolf Hall,” alongside Mark Rylance and Claire Foy, which aired on BBC Two in the U.K. and subsequently on PBS in the U.S. in early 2015. The series was a critical success and received multiple Primetime Emmy® Award and Golden Globe® Award nominations, winning the Golden Globe for best miniseries or television film.

In addition to his achievements in film, Holland made his stage debut as the title role in “Billy Elliot the Musical” at the Victoria Palace Theatre in London from 2008 to 2010.

Holland resides in London.

CHRIS PRATT (voice of Barley) has firmly secured himself as one of Hollywood’s most sought-after leading men. He appeared in the record-breaking “Avengers: Endgame,” which has grossed nearly $2.8 billion worldwide. This was a follow-up to 2018’s “Avengers: Infinity War,” which made more than $2 billion at the global box office. Prior to that, the Star Lord top-lined Marvel Studios’ “Guardians of the Galaxy” franchise, in which the first installment was one of the three top-grossing films of 2014 with more than $770 million at the global box office. “Guardians of the Galaxy Vol. 2” surpassed the first episode’s box office with over $860 million worldwide.

Pratt returned to the wildly popular role of Owen in “Jurassic World: Fallen Kingdom” in 2018. In 2015, he headlined “Jurassic World,” which became the sixth-highest-grossing film of all time.

In 2016, Pratt starred in the Sony sci-fi romance “Passengers” opposite Jennifer Lawrence for the Oscar®-nominated director of “The Imitation Game,” Morten Tyldum. Pratt appeared in “The Magnificent Seven” opposite Denzel Washington for director Antoine Fuqua. The film opened the 2016 Toronto International Film Festival and closed the 2016 Venice Film Festival.

The end of the seventh and final season of the Emmy®-nominated series “Parks and Recreation” came in 2015; Pratt reprised his role as Andy Dwyer opposite Amy Poehler, Nick Offerman, Aziz Ansari and Adam Scott.

Other notable film credits include the enormously successful Warner Bros. animated franchise “The LEGO Movie” and “The LEGO Movie 2: The Second Part”; the DreamWorks comedy “Delivery Man”; Spike Jonze’s critically acclaimed “Her”; and the Universal comedy feature “The Five-Year Engagement.”

In 2012, Pratt portrayed an iconic member of SEAL Team Six in Kathryn Bigelow’s “Zero Dark Thirty,” which was nominated for best picture by both the Golden Globes® and Academy Awards®. In 2011, Pratt starred in

“Moneyball,” delivering a memorable performance as Oakland A’s first baseman Scott Hatteberg. The Columbia Pictures film also starred Brad Pitt, Jonah Hill and Philip Seymour Hoffman; it received six Academy Award nominations, including a nomination for best picture.

In addition to acting, Pratt’s passions include hunting, fishing and writing.

JULIA LOUIS-DREYFUS’ (voice of Laurel Lightfoot) comedic versatility and tremendous skill have made her one of Hollywood’s most sought-after actors and producers, expertly shaping a career full of memorable roles. Louis-Dreyfus starred in and served as executive producer for HBO’s hit series “Veep,” which wrapped after seven critically acclaimed seasons. She earned worldwide acclaim for her portrayal of Elaine Benes in the hit NBC series “Seinfeld,” and as Christine Campbell in the CBS hit comedy “The New Adventures of Old Christine.”

Among all shows combined, Louis-Dreyfus has received 11 Emmys® with 26 nominations. In 2017, she broke records for the most Emmys won by a single performer, as well as the most consecutive wins for a single role through her performance in “Veep.” This career highlight marked her eighth total acting win, tying Cloris Leachman’s record. Most recently, The Kennedy Center awarded Louis-Dreyfus the Mark Twain Prize for American Humor in November 2018. She has received a Golden Globe®, a Television Critics Association Award, a Peabody Award and the Charlie Chaplin Britannia Award for Excellence in Comedy. Furthermore, Louis-Dreyfus has won nine Screen Actors Guild Awards®, making her the most decorated actor in SAG history. In 2010, Louis-Dreyfus received her star on the Hollywood Walk of Fame, and she was welcomed into the Television Academy Hall of Fame in 2014. Additionally, in 2016, she was named one of the 100 most influential people in the world on Time magazine’s annual Time 100 list.

Most recently, Louis-Dreyfus wrapped production on Searchlight Pictures’ “Downhill,” starring alongside Will Ferrell. The comedy drama, for which she also served as a producer, is directed by Jim Rash and Nat Faxon, and is a remake of the 2014 Swedish film “Force Majeure.”

Louis-Dreyfus received critical acclaim in 2013 for her leading role in Fox Searchlight’s “Enough Said,” written and directed by Nicole Holofcener and also starring the late James Gandolfini, Catherine Keener and Toni Collette. Louis-Dreyfus earned a Golden Globe® nomination for her powerful performance, making her one of the few actors to be nominated for a film and a television role in the same year. Additional film credits include Disney’s “Planes,” Pixar’s animated hit “A Bug’s Life,” Woody Allen’s award-winning “Hannah and Her Sisters,” Allen’s “Deconstructing Harry,” Rob Reiner’s “North,” Ivan Reitman’s “Fathers’ Day,” and Marshall Herskovitz’s “Jack the Bear.”

Louis-Dreyfus' television credits include multiple appearances on "Curb Your Enthusiasm" as well as recurring roles on "The Simpsons" and "Arrested Development," among many others. She first made her mark on television during a three-season stint (1982-1985) on "Saturday Night Live," opposite the likes of Billy Crystal, Christopher Guest and Eddie Murphy. She subsequently hosted the show twice, becoming the first female former cast member to return as host.

As a steadfast defender of the environment, Louis-Dreyfus serves on the board of directors for the Natural Resources Defense Council (NRDC), Heal the Bay and The William Louis-Dreyfus Foundation, and on the honorary board of Heal the Ocean. In September 2017, she announced her support to make universal healthcare a reality and has been a strong advocate ever since.

Louis-Dreyfus studied theater at Northwestern University, where she was a member of The Practical Theater Company, and Chicago's famed Second City comedy troupe. She resides in Los Angeles with her husband, Brad Hall, and their two sons, Charlie and Henry.

OCTAVIA SPENCER (voice of The Manticore) has become a familiar fixture in both television and the silver screen. Her performance as Minny in the DreamWorks feature film "The Help" won her an Academy Award®, a BAFTA Award, a Golden Globe® Award, a SAG Award® and a Broadcast Film Critics Association Critics' Choice Award, among numerous other accolades. She has since received two additional individual Academy Award nominations and recently served as an executive producer on the critically acclaimed drama "Green Book," which won the 2019 Academy Award for best picture and Golden Globe for best motion picture – musical or comedy.

Spencer recently starred in "Luce," an independent drama about an African teenager and former child soldier now living in a suburban neighborhood, who finds himself struggling with very strong views on political violence; it also stars Naomi Watts and Tim Roth. She also stars in the fantasy comedy film "Dolittle" with Robert Downey Jr., Rami Malek, Emma Thompson, Antonio Banderas and Selena Gomez. Spencer recently wrapped production on "The Witches," Robert Zemeckis' adaptation of the Roald Dahl classic book, which also stars Anne Hathaway, and the Netflix comedy "Thunder Force" with Melissa McCarthy.

Spencer can currently be seen starring in Apple's thriller "Truth Be Told," which follows America's interest in true-crime podcasts. In addition to starring, she also serves as an executive producer via her Orit Entertainment banner alongside Reese Witherspoon's Hello Sunshine and Chernin Ent/Endeavor Content. This spring, Spencer will star in and executive

produce a limited series for Netflix about entrepreneur and social activist Madam C.J. Walker, which will also be executive produced by LeBron James and his production company, Springhill Entertainment. Additionally, she is set to produce the upcoming film “Coffee Will Make You Black” with Tate Taylor and John Norris, which stars Gabrielle Union, who will also produce through her I’ll Have Another banner, and will be scripted and directed by Deborah Draper.

Spencer recently starred in the psychological thriller “Ma,” in which she plays the titular role and reunites with “The Help” director Tate Taylor. In 2017, she starred in Guillermo del Toro’s Academy Award®–winning fantasy drama “The Shape of Water” alongside Sally Hawkins, Michael Shannon and Richard Jenkins. Spencer’s performance was called “marvelous” and “irresistible” by critics, and she received individual Golden Globe®, BAFTA and Academy Award nominations for her role in the film. In addition to the Academy Award for best picture, the film received the coveted Golden Lion Award at the Venice Film Festival, among numerous other accolades.

Previous film credits include “Instant Family,” a comedy alongside Mark Wahlberg and Rose Byrne; “A Kid Like Jake” opposite Claire Danes, Jim Parsons and Priyanka Chopra; the independent drama “Small Town Crime” with John Hawkes and Anthony Anderson; “Hidden Figures,” the Academy Award®–nominated drama that tells the true story of several African American women who provided NASA with critical information needed to launch the program’s early successful missions and earned Spencer her second individual nominations for the Academy Awards, SAG Awards®, Golden Globe® Awards and NAACP Image Awards; “The Shack,” based on the highly successful novel of the same name; Marc Webb’s emotionally moving drama “Gifted”; “Allegiant,” for which Spencer reprised her role as Johanna in the third installment of Lionsgate’s The Divergent Series franchise; the Disney animated film “Zootopia,” which won the Academy Award for best animated film; “The Free World,” which premiered at the 2016 Sundance Film Festival and also stars Elisabeth Moss and Boyd Holbrook; the drama “Fathers and Daughters” with Quvenzhané Wallis, Diane Kruger, Russell Crowe, Amanda Seyfried and Aaron Paul; “The Great Gilly Hopkins,” an adaptation of Katherine Paterson’s young-adult Newberry Award–winning novel; Mark Waters’ “Bad Santa 2,” along with Billy Bob Thornton and Kathy Bates; “Black or White,” which premiered at the 2014 Toronto International Film Festival; Tate Taylor’s “Get on Up,” a chronicle of musician James Brown’s rise to fame that also starred Viola Davis and Chadwick Boseman; the sci-fi action-adventure “Snowpiercer”; the indie drama “Fruitvale Station,” for which Spencer was awarded best supporting actress by the National Board of Review for her performance in the film; Diablo Cody’s directorial debut, “Paradise,” alongside Russell Brand and Julianne Hough; “Smashed,” an independent film that premiered at the 2012 Sundance Film Festival; and Bryce Dallas Howard’s directed segment of “Call Me Crazy: A Five Film,” an anthology of five short films focused on various

stories of mental illness. Spencer also appeared in “Blues for Willadean,” “Flypaper,” “Peep World,” “Dinner for Schmucks,” “Small Town Saturday Night,” “Herpes Boy,” “Halloween II,” “The Soloist,” “Drag Me to Hell,” “Seven Pounds,” “Pretty Ugly People,” “Coach Carter,” “Charm School,” “Win a Date With Tad Hamilton!,” “Bad Santa,” Spider-Man,” “Big Momma’s House,” “Being John Malkovich,” “Never Been Kissed” and “A Time to Kill.” In 2009, Spencer directed and produced a short film entitled “The Captain,” which was a finalist for the coveted Poetry Foundation Prize at the Chicago International Children’s Film Festival.

On television, Spencer was a recurring guest star in several episodes of the hit CBS comedy “Mom” as Regina, a fellow AA member of Christy’s. She made a memorable guest appearance in the final season of “30 Rock,” starred in the Comedy Central series “Halfway Home” and appeared in a five-episode arc as the character Constance Grady on the hit series “Ugly Betty.” Additional television credits include “The Big Bang Theory,” “ER,” “CSI,” “CSI: NY,” “Raising the Bar,” “Medium” and “NYPD Blue.”

Among her many other professional achievements, Spencer has co-authored an interactive mystery series for children called “Randi Rhodes, Ninja Detective.” The first title in the series, “Randi Rhodes, Ninja Detective: The Case of the Time-Capsule Bandit,” was published by Simon & Schuster Children’s Publishing in Fall 2013, and the second book, “Randi Rhodes, Ninja Detective: Sweetest Heist in History,” followed the next year.

Spencer is a native of Montgomery, Alabama, and holds a B.S. in liberal arts from Auburn University. She currently resides in Los Angeles.

MEL RODRIGUEZ (voice of Officer Colt Bronco) is one of the most versatile actors of our time, and brings genuine life to each role he takes on.

Rodriguez was seen in Showtime and Smokehouse Productions’ “On Becoming a God in Central Florida” opposite Kirsten Dunst and Beth Ditto. The series follows a group of middle-class people working their way up the ladder to achieve success in a questionable multi-level marketing system. In a critically acclaimed performance, Rodriguez portrays Ernie, a loyal friend and boss to Dunst’s Krystal, who follows her into the business. The show will return this year for a second season.

Rodriguez will be seen opposite Anne Hathaway in Dee Rees’ “The Last Thing He Wanted” for Netflix, which also stars Willem Dafoe and Ben Affleck. The story follows a journalist (Hathaway) who quits her newspaper job and becomes involved in her aging father’s illegal dealings; Rodriguez plays his necessarily legitimate business associate.

Rodriguez is most recently known for portraying the lovable Todd in the four-season run of Fox's series "The Last Man on Earth," created and led by Will Forte. In 2018, Rodriguez was also seen in Lionsgate's "Overboard" reimagining opposite Eugenio Derbez and Eva Longoria, as well as "Philip K. Dick's Electric Dreams" anthology series for Amazon, in which he leads the episode "Kill All Others" as the social activist Philbert Noyce.

Rodriguez was also previously seen in the comedy "Getting On," for which he received a 2016 Critics' Choice Award nomination for best supporting actor in a comedy series. He also was featured in the "Breaking Bad" spinoff series "Better Call Saul."

In film, Rodriguez co-starred in the independent comedy "Brave New Jersey," which centers on Orson Welles' 1938 radio broadcast "The War of the Worlds." He plays the frightened sheriff of a small town in New Jersey who has to control the terrified townspeople on the night of the historic radio transmission. Rodriguez played Big Mike in the independent feature "Fat Camp," which premiered at the Los Angeles Film Festival in 2017. His character runs a fitness camp for youth, and it's in danger of going under. The story is about embracing your inner loser, a comedy with no manners and tons of heart.

Rodriguez also starred as Ken in the independent feature "Fat," which premiered at the 2013 Toronto International Film Festival. Surprisingly funny, the dramatic look at food addiction is a graceful yet unflinching story based on writer/director Mark Phinney's own experiences and writings on the subject. Over the years, Rodriguez also has appeared in "Little Miss Sunshine," "Panic Room," "The Watch" and "The Three Burials of Melquiades Estrada."

ABOUT THE FILMMAKERS

DAN SCANLON (Director/Original Story by/Screenplay by) joined Pixar Animation Studios in September 2001 as a storyboard artist on Pixar's award-winning feature films "Cars" and "Toy Story 3." During the initial production stages for both films, he worked closely with the directors to bring their ideas to the screen.

Scanlon went on to co-direct the original short film "Mater and the Ghostlight," which is included as one of the bonus features on the "Cars" DVD. In addition to his work at Pixar, Scanlon simultaneously wrote and directed the live-action film "Tracy," released in 2009.

Scanlon made his animated feature directorial debut in 2013 with "Monsters University," which grossed over $738.9 million worldwide at the box office

and received the 2013 Hollywood Animation Award from the Hollywood Film Awards.

In his role as vice president, creative, Scanlon is involved in key creative decision-making at the studio and consults on films in both development and production. He'll serve as the executive producer on two upcoming unannounced Pixar films.

As a child growing up in Clawson, Mich., Scanlon possessed a love for Warner Bros. cartoons, animated Disney films and, as fate would have it, Pixar short films. His passion inspired him to study film and animation in high school and in college, where he focused on illustration at Columbus College of Art and Design (CCAD).

Upon graduating from CCAD, Scanlon began working as an animator and story artist for Character Builders, a 2D animation company that produced feature and commercial work in Columbus, Ohio.

Scanlon resides in San Francisco with his wife, Michele, dog Carol and one-eyed cat Chichi.

KORI RAE (Producer) joined Pixar Animation Studios in June 1993 as a producer in the studio's commercials division, producing several award-winning commercials. She was part of the dynamic and entrepreneurial team that helped shape and build Pixar into the studio it is today.

Rae was the producer of Pixar's 14th feature film, "Monsters University." Released in the summer of 2013, "Monsters University" grossed over $738.9 million worldwide at the box office, and received the 2013 Hollywood Animation Award from the Hollywood Film Awards.

With a background in education and coaching, Rae finds producing similar. The role of managing a continually changing story and a large creative team in a deadline-driven atmosphere is a lot like coaching a team to a championship.

After the success of "Toy Story," Rae moved forward as animation manager on Pixar's second feature film, "A Bug's Life." She then worked as animation manager for the Golden Globe® winner "Toy Story 2" and continued on as associate producer for "Monsters, Inc." and the Academy Award®–winning feature "The Incredibles." Rae also contributed her producing talents to "Up" as pre-production producer, and worked as producer on the first group of Pixar's "Cars Toons."

Born and raised in Bergen County, N.J., Rae moved to Florida in high school and went on to earn a degree from Rollins College in Winter Park, Fla. She resides in the San Francisco Bay Area.

PETE DOCTER (Executive Producer) is the Oscar®-winning director of “Monsters, Inc.,” “Up” and “Inside Out,” and chief creative officer at Pixar Animation Studios. He is currently directing Pixar’s feature film “Soul” alongside co-director Kemp Powers and producer Dana Murray, which is set to release June 19, 2020.

Starting at Pixar in 1990 as the studio’s third animator, Docter collaborated on and helped develop the story and characters for “Toy Story,” Pixar’s first full-length animated feature film, for which he also was supervising animator. He served as a storyboard artist on “A Bug’s Life” and wrote initial story treatments for both “Toy Story 2” and “WALL•E.” Aside from directing his three films, Docter also executive produced “Monsters University” and Academy Award®–winning “Brave.”

Docter’s interest in animation began at the age of 8 when he created his first flipbook. He studied character animation at California Institute of the Arts (CalArts) in Valencia, Calif., where he produced a variety of short films, one of which won a Student Academy Award®. Those films have since been shown in animation festivals worldwide and are featured on the “Pixar Short Films Collection Volume 2.” Upon joining Pixar, he animated and directed several commercials, and has been nominated for eight Academy Awards, including best animated feature-winners “Up” and “Inside Out” and nominee “Monsters, Inc.,” and best original screenplay for “Up,” “Inside Out” and “WALL•E.” In 2007, “Up” also was nominated for a best picture Oscar® by the Academy of Motion Picture Arts and Sciences.

JASON HEADLEY (Screenplay by/Original Story by) wrote and directed the feature film “A Bad Idea Gone Wrong,” which won a Special Jury Prize at the 2017 SXSW Film Festival. His short films—including the viral videos "It's Not About the Nail" and "F*ck That: An Honest Meditation"—have been featured at Banksy's Dismaland, NBC's “TODAY,” SundanceTV, the TED Conference, Vimeo Staff Picks, and in online arguments far and wide.

KEITH BUNIN (Screenplay by/Original Story by) is the author of the plays “The Busy World is Hushed,” “The Credeaux Canvas” and “The World Over,” which all premiered Off-Broadway at Playwrights Horizons. His latest play “The Coast Starlight” premiered at La Jolla Playhouse in the summer of 2019, and his other plays include “The Unbuilt City” (New York Stage and Film), “Sam Bendrix at the Bon Soir” (City Theatre Pittsburgh/La Jolla Playhouse), and “The Principality of Sorrows” (Pure Orange Productions).

He wrote the book for the musical 10 MILLION MILES (Atlantic Theatre Company). He wrote the screenplay for the film “Horns,” starring Daniel Radcliffe and based on the novel by Joe Hill, and he is currently writing screenplays for MGM and Fox Searchlight. He was a writer for the HBO series “In Treatment.”

Bunin lives in Brooklyn, NY.

MYCHAEL DANNA (Original Score Composed by) is an Academy Award®–winning film composer recognized for his evocative blending of non-western traditions with orchestral and electronic music. His body of work includes his Oscar®-winning score for Ang Lee’s “Life of Pi” following his collaborations with Lee on “The Ice Storm” (1997) and “Ride with the Devil” (1999). Danna also received a 2013 Golden Globe® Award for “Life of Pi.”

His passion for presenting complex ideas in a musically accessible way began as Danna learned his craft at the University of Toronto. There, he was exposed to early and world music that later influenced his style. Danna earned the school’s inaugural Glenn Gould Composition Award in 1985 and also began scoring for student theater groups, as he launched his artistic partnership with Canadian director Atom Egoyan.

His other celebrated collaborations include those with Bennett Miller on his multiple Oscar® nominee “Moneyball” in 2011 and his Oscar-winning drama “Capote” in 2005; with Terry Gilliam on his Oscar-nominated “The Imaginarium of Doctor Parnassus” in 2009 and “Tideland” in 2005; with Mira Nair on “Vanity Fair” in 2004, “Monsoon Wedding” in 2001 and “Kama Sutra: A Tale of Love” in 1996; and with Billy Ray on “Breach” in 2007 and “Shattered Glass” in 2003. Danna’s credits also include the 2006 Oscar-winning “Little Miss Sunshine,” for which he shared a GRAMMY® Award nomination for best compilation soundtrack album; Marc Webb’s acclaimed romantic comedy “(500) Days of Summer” in 2009; and James Mangold’s 1999 Oscar-winning film “Girl, Interrupted.”

For television, Danna won the Emmy® Award for outstanding music composition for a miniseries, movie or special (original dramatic score) for “World Without End” (2012). Mychael and Jeff Danna wrote the original music for the Margaret Atwood dramatization “Alias Grace” for Netflix, for which they were Emmy-nominated in 2018. In addition, Mychael was Emmy-nominated in 2018 for “The Last Tycoon” for outstanding original main title theme music. Mychael and Jeff Danna also wrote the music for the FX series “Tyrant,” which earned them Emmy nominations for outstanding music composition for a series (original dramatic score) and outstanding original main title theme music in 2015. They were Emmy-nominated for “Camelot” in 2011.

Mychael and Jeff Danna wrote the score for Pixar's animated feature "The Good Dinosaur" in 2015 and received an Annie nomination for their music. Mychael scored the Oscar®-nominated short preceding the film, "Sanjay's Super Team." The Danna brothers continued their collaboration on the score for "Storks" for Warner Animation Group, and on the Oscar-nominated animated film "The Breadwinner," for which they were Annie-nominated for their original score, and won the best original music award from the Annecy International Animation Film Festival in France. Mychael and Jeff Danna also scored the animated feature "The Addams Family."

Other recent scores for Mychael Danna include "The Man Who Invented Christmas" starring Dan Stevens and Christopher Plummer, "On the Basis of Sex" starring Felicity Jones and Armie Hammer, "A Dog's Way Home," "The Red Sea Diving Resort" and "After the Wedding" with Julianne Moore and Michelle Williams.

Among Danna's other awards are the Frederick Loewe Award for Film Composing (2013), the World Soundtrack Awards for film composer of the year and best score of the year (both 2013), and the Hollywood Film Award for composer of the year (2016).

JEFF DANNA (Original Score Composed by) was born in Burlington, Ontario. A reluctant piano student at age 8, he found solace in the guitar at age 11 and began playing professionally at 15 until a hand injury at age 21 curtailed his performance career. He subsequently began composing for films and moved to Los Angeles to continue working.

Danna has created scores for a long and varied list of films. His credits include such diverse projects as the hit film adaptations of the video game/action franchises "Resident Evil: Apocalypse," "Silent Hill" and "Silent Hill 2"; the Ryan Gosling-Anthony Hopkins legal drama "Fracture"; "The Imaginarium of Dr. Parnassus" and "Tideland," both directed by Terry Gilliam; "Lakeview Terrace," directed by Neil LaBute; a series of films for director Brett Morgen, including "The Kid Stays in the Picture," "Chicago 10" and the Kurt Cobain biopic "Montage of Heck"; "Closing the Ring" for director Richard Attenborough; and the cult classic "The Boondock Saints," among others.

Additionally, his collaborative Orchestral Celtic albums with his brother, composer Mychael Danna, have enjoyed worldwide success and placed in the Top 10 on the Billboard chart in the United States.

For television, Jeff and Mychael Danna wrote the original music for the FX series "Tyrant," which earned them both Emmy® nominations in the categories of outstanding music composition for a series (original dramatic

score) and outstanding original main title theme music in 2015. They were previously Emmy-nominated for “Camelot” in 2011.

In 2015, Jeff and Mychael Danna worked on the score for “The Good Dinosaur” and received an Annie nomination for outstanding achievement, music in an animated feature production.

Jeff and Mychael Danna wrote the original score for the animated film “Storks,” which was released in theaters in September 2016, and for “Billy Lynn’s Long Halftime Walk,” directed by Ang Lee, which opened in November 2016.

In 2017, Jeff and Mychael wrote the original score for the animated film “The Breadwinner,” which had its world premiere at the Toronto International Film Festival in September and was released in theaters in November 2017. “The Breadwinner” was nominated for an Annie Award for outstanding achievement for music in an animated feature production, won the best original music award from the Annecy International Animated Film Festival in France, and won the Canadian Screen Award for film score of the year.

For television, Jeff and Mychael wrote the music for “Alias Grace” for Netflix, for which they were Emmy®-nominated in 2018 and also garnered a nomination for a Canadian Screen Award.

Jeff Danna writes the music for Guillermo del Toro’s animated science fantasy series “3Below: Tales of Arcadia” for Netflix and produced by DreamWorks Animation, which premiered in 2018. Most recently Jeff and Mychael wrote the music for the animated feature “The Addams Family,” which was released in 2019.

BRANDI CARLILE (Performer & Writer/Original Song “Carried Me With You”), five-time GRAMMY® Award-winning singer, songwriter, performer and producer, is in the midst of a monumental series of years following the release of her GRAMMY Award-winning album, “By The Way, I Forgive You.” Produced by Dave Cobb and Shooter Jennings and recorded at Nashville’s historic RCA Studio A, the album includes 10 songs written by Carlile and longtime collaborators and bandmates Tim and Phil Hanseroth, including “The Joke.” Of her performance of the song on last year's GRAMMY broadcast, The New York Times proclaimed, “Carlile’s vocals were robust, ragged, full of sneer and hope. On a night curiously light on impressive singing, it was an uncomplicated, genuine, cleansing thrill.” Additionally, Carlile won best country song (“Bring My Flowers Now,” performed by Tanya Tucker) at the 2020 GRAMMY Awards, was awarded Billboard’s Women In Music Trailblazer Award, CMT’s Next Women of Country Impact Award and was named artist of the year at the 2019 Americana Music Association Honors & Awards. In celebration of her landmark year, Carlile made her

headline debut at Madison Square Garden last fall and performed six sold-out shows at Nashville’s historic Ryman Auditorium. She is a member of The Highwomen—the new collaborative movement formed by Carlile, Natalie Hemby, Maren Morris and Amanda Shires—who released their critically acclaimed self-titled debut album last year via Low Country Sound/Elektra Records.